

The New York Times  
Times Square

JULIUS OCHS ADLER  
GENERAL MANAGER

November 26, 1954

Dear Allie:

Being aware of the many vital matters that occupy your full attention almost day and night, I hesitate to send you this little pinprick, which on the surface seems to be a miscarriage of justice by someone in the C.I.A. I will fully understand if you should decide to do nothing about it.

To identify the writer of the covering letter, Edgar G. Shelton, Jr., he is the Executive Director of the National Security Training Commission, of which I am Chairman, and therefore felt free to forward this data for what it was worth.

With all the best always,

As always,



The Hon. Allen W. Dulles  
Director  
Central Intelligence Agency  
Washington 25, D. C.

hd  
enc.

Edgar G. Shelton, Jr.

STAT



November 21, 1954

Dear General Adler,

Attached hereto is the material concerning John Horton about which I talked to you last week. As I pointed out to you at that time, neither Mr. Horton or his studio would want to use any materials which was in fact of a security nature, but it is extremely hard to conceive of how this film could possibly be of such a nature. I know that John will appreciate your finding out anything you can about it.

Looking forward to seeing you soon, I am,

Yours,

A handwritten signature in cursive script, appearing to be 'Ed'.

P.S. It is my understanding that this is not urgent(i.e. not before mid-December) so that you may wish to take it up next time you are in Washington rather than from New York.

# Universal Pictures Company, Inc.

227 H STREET NORTHWEST

WASHINGTON 1, D. C.

JOHN E. HORTON  
Washington Representative

19 November 1954

## MEMORANDUM FOR GENERAL ADLER

SUBJECT: Motion Picture Footage for Incorporation into "TO HELL AND BACK"

Early in August 1954, I was advised by the studio that there was in existence some outstanding motion picture footage, 16mm Kodachrome, of the landings at Salerno and Sicily. The photographer was [redacted] who was with the O.S.S. during the War. At present, [redacted] is with 20th Century Fox and informed our studio about the subject film.

STAT  
STAT

My first inquiries as to its location were directed to the Signal Corps Photographic Center in Astoria, Long Island, Mr. Sam Besner, Librarian, who was unable to locate it. Shortly thereafter upon the advice of Mr. B. B. Adams at the Naval Photographic Center contact was made with C.I.A. to their film section. Mr. Adams suggested that he should inquire about the film since the folks he could contact would not be available to Universal. Mr. Adams learned that the footage was in the hands of C.I.A., approximately 28 rolls of 16mm Kodachrome, uncatalogued and filed under an O.S.S. code. It was suggested by C.I.A. (the film section) that this film be turned over to the Navy for handling and our subsequent use, thereof.

Following this arrangement by one day, I was advised that nothing could be done unless I wrote a letter to Col. Grogan explaining our interest (letter attached). Also, that there was doubt, now, that the film existed. I received my reply (also attached) which in itself was an entirely insufficient reply to a request which I was advised to make by C.I.A. personnel.

After receipt of this letter, I determined through my own channels of information that the film was at hand and actually in the hands of C.I.A. Thereupon, I asked the Defense Department (Mr. J.A. Yovin) to speak with Grogan, but he received the same type of negative with no more explanations.

After this rebuff, I asked the Army Pictorial Service, who had had the film in their possession after the War in the Signal Corps Photographic Center, to request the footage again on any basis which they could reach with the film section of C.I.A. They were advised there was nothing they could do as the film was a "hot" subject now.

Gen. Adler

-2-

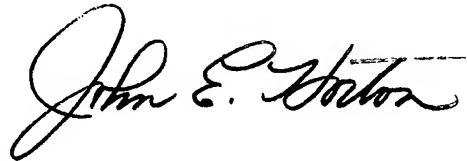
19 Nov. 54

Shortly after this request of the Army Pictorial Service, I was told one evening at a social function that the reason Universal couldn't obtain this film was due to the fact that it was requested by the son of a former Cabinet Officer of President Truman (this doesn't seem possible to me but could happen, of course).

In late September, I asked Colonel George P. Welch, Deputy Chief of Information, Department of Army, to take the matter up with General Trudeau, G-2 of the Army. He did and General Trudeau called the C.I.A. and talked with his liaison, whomever that might be, and after explaining the Army's interest in the footage was given another negative answer.

The situation, now, is status quo; the footage itself would be of great value to our film as it is the only color film taken of these important invasions of World War II. Finally, our film "TO HELL AND BACK, " based on the life and Service career of Audie Murphy, will provide the American public and peoples the world over with an inspiring tribute to the valor and deeds of American soldiers and a background of the tremendous accomplishments of the U. S. Army in World War II.

With much appreciation,



JEH:nc  
Attachs:

c  
o  
p  
y

CENTRAL INTELLIGENCE AGENCY  
Washington 25, D.C.

1 September 1954

Mr. John E. Horton  
Universal Pictures Company, Inc.  
227 H Street Northwest  
Washington 1, D. C.

Dear Mr. Horton:

In reply to your letter of 30 August 1954  
please be informed that this Agency regrets that it  
may not favorably consider your request regarding  
16mm Kodachrome film covering landings in Sicily and  
Salerno by units of the U. S. Third Infantry Division  
during World War II.

Sincerely,

/Signed/S.J. Grogan  
Stanley J. Grogan  
Assistant to the Director

c  
o  
p  
y

c  
o  
p  
y

UNIVERSAL PICTURES COMPANY, INC.  
227 H Street, Northwest  
Washington 1, D. C.

30 August 1954

Colonel Stanley J. Grogan  
Assistant to The Director  
Central Intelligence Agency  
Washington 25, D. C.

Dear Colonel Grogan:

Our company is producing a feature motion picture entitled "TO HELL AND BACK" based on the life and war career of Audie Murphy. Murphy, as you may recall, was the most decorated soldier of World War II. The film, in telling his war experiences, also relates the history of the U.S. Third Infantry Division's campaigns in Africa, Sicily, Italy, France and Germany.

For a portion of the invasion sequences, we are desirous of utilizing combat photography as recorded during the war. Since our film will be in color, the amount of official footage available is considerably restricted.

STAT [redacted] presently Head of Special Effects for 20th Century-Fox Film Corporation, informed our production staff at our studio of some 16mm Kodachrome film he photographed as an OSS cameraman. This particular photography covered the landings at Sicily and Salerno. There is approximately 5000 feet of film and, as reported by [redacted] is excellent material that could be extremely useful to us. [redacted] said that this film was at Astoria, the Signal Corps Photographic Center; however, a search by Mr. Besner at SCPC for this film has been unsuccessful to date.

STAT

Since most of the OSS material was turned over to your agency after the War, it seems possible that this particular footage might be stored under your supervision in a manner or place not immediately accessible to the parties contacted in the military channels.

Would it be possible for you to search for this material for us. If so, we would be most appreciative and believe the resultant use would be in the best interests of the government.

c  
o  
p  
y

Col. Grogan

-2-

30 Aug 54

In the latter regard, our film is receiving the full cooperation of the Department of Defense (Mr. Donald E. Baruch, ext. 5-2058) in the event you should desire to confer with them on this request.

Kindest regards.

Sincerely yours,

JOHN E. HORTON

JEH:nc  
cc: D. Baruch

c  
o  
p